

Mixed Septet:
**“the open indeterminate septet
invitation”**

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Legend

This piece of music is a mixed septet chamber piece for piano (either electric, or synthesizer that can access Pianoteq, or other software synthesizers that support microtonal tunings and scales), three violae, diatonic harp, acoustic guitar, and marimba. The notes are written in standard notation, but if you decide to use a different tuning altogether, just play the physical keyboard mapping as written and allow whatever tuning to sound. If you are playing an acoustic piano, then the notes will be whatever your piano is tuned to. This is the basic policy for all instruments in this work. They can all be acoustic and 12tet, OR, you all may use synths! Up to you. The three violae, however should be acoustic, and the tuning can be either standard 12tet, or Pythagorean, with extended 18-21 tone per octave enharmonic tones, as in mean-tone temperament, where Fb and E# are separated by an eighth-tone. Up to you...

The harp may be alternately tuned, but I know how angry harpists get about suggesting this, so maybe a synth harp that takes .scl files, perhaps? The guitar, I suggest scordatura of three strings up/down a quartertone and to just simply read what's written, and allow the microtonal sounds to emerge. The marimba, obviously, will be in 12tet, UNLESS he/she desires to use a MalletKat with synthesizers capable of microtones—then, just pick any tuning and play your physical keyboard mapping as written and allow the microtonal pitched sounds to come.

So, this is an open invitation to play as is, OR, either have standard tuning, or mixed polymicrotonal tuning, or whatever mixtures you like.

The guitar has something I coined “strummelo”, which is the attempt to sustain long passages of chords by both quickly arpeggiating and strumming simultaneously with either your fingers or a pick, but I understand the nature of the guitar, as with piano, that sustains must be worked and that it is unlike other string instruments that are bowed, or synths, which can sustain all day long. Maybe guitar, like Jimmy Page in Led Zeppelin, you can also use a bow on your guitar! Voila.

The mallets and harp will have quite a challenge as I am writing highly independent parts for both hands of each performer that asks for a plucking-rolling sustained activity lasting longer than simply indicating the Let Vibrate instruction can allow. I am asking that a couple fingers just pluck or tap the harp strings, alternating, or two mallets in one hand dexterously “rolling” the harp string/mallet key, just for the act of sustaining the pitches. Arrange your haptic motion however you see fit. But I have always been, as a drummer, in the process of trying to compose music that stresses separation between the limbs of the human body for mainly percussive instruments: piano, mallets, harp and percussion--that I hope will enhance composition by the great syncopated and independent potential capabilities that the human performer can muster, particularly in an age of robotics and midi computer playback systems, and of course AI.

Score of Urbino, but erases it because he is threatened with jail by the constabulary

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece ensemble: piano (pno), vibraphone (vib), arpeggiator (arp), guitar (Gtr.), and maracas (mrba). The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The piano part includes dynamic markings of *mp* and *p*, and fingerings such as 3, 11, and 12. The vibraphone part also includes *mp* and *p* markings, with fingerings 3, 12, and 10. The arpeggiator part includes a *p* marking and a specific instruction: "roll w two fingers". The guitar part includes a *mp* marking and a "strummelo" instruction. The maracas part includes a *p* marking and a "7" fingering. The score is divided into two measures, with various musical notations including triplets, slurs, and accidentals.

Titian Paints a Huge Dick on the Venus
of Urbino, but erases it because he is threatened with
jail by the constabulary
(Polymicrotonal Study #18)

5

pno

mf

5

vla

mf

11

L.V.

arp

mf

10

12

15

Gtr.

mf

mrba

mf

7

7

pno

mp

f

7

vla

mp

6

arp

f and f#

a and ab

11

15

Gtr.

strummelo

7

mrba

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9

pno

6

3

mp

10

11

15

12

10

vla

9

5

mp

15

arp

9

dbcbb/ebf#ga

11

14

mp

15

Gtr.

9

strummelo a la chitarra

mp

7

mrba

9

7

13

11

13

mp

11

pno

3

p

11

14

5

10

10

13

12

pp

11

11

3

10

arp

11

11

13

Gtr.

11

7

14

mrba

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13

pno

mf

15

10

12

vla

13

14

mf

14

6

arp

13

10

11

10

14

10

mf

13

Gtr.

13

f

mrba

11

10

10

mf

11

9

15

13

9

10

p

5

p

15

vla

12

f

p

10

7

arp

15

9

p

L.V.

10

p

trem.

15

Gtr.

15

p

mrba

6

p

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17

pno

vla

arp

Gtr.

mrba

L.V.

sons etouffes

11

7

3

12

15

11

9

9

10

14

19

pno

vla

arp

Gtr.

mrba

13

13

15

6

10

5

9

11

11

6

6

21

pno

21

vla

21

arp

Gtr.

21

mrba

11

7

10

7

L.V.

mf

5

11

strummelo fast finger picking

23

pno

23

vla

23

arp

Gtr.

23

mrba

14

9

9

11

5

5

15

11

12

5

roll w two fingers

11

roll w two fingers

trem.

3

6

9

13

10

11

Titian Paints a Huge Dick on the Venus
of Urbino, but erases it because he is threatened with
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This musical score is for the piece "The Great Wall" by John Williams, featuring a piano, viola, arpeggiator, guitar, and maracas. The score is written for five staves, each with a grand staff (treble and bass clefs).

- Piano (pno):** The piano part begins with a treble clef and a key signature of one sharp (F#). It features a melody with a 9-measure phrase, followed by a 15-measure phrase, and a 7-measure phrase. The dynamics range from *mf* to *ff*.
- Viola (vla):** The viola part begins with a bass clef and a key signature of one sharp (F#). It features a melody with a 9-measure phrase, followed by a 15-measure phrase, and a 7-measure phrase. The dynamics range from *f* to *ff*. The word "Divisi" is written above the staff.
- Arpeggiator (arp):** The arpeggiator part begins with a treble clef and a key signature of one sharp (F#). It features a melody with a 9-measure phrase, followed by a 15-measure phrase, and a 10-measure phrase. The dynamics range from *f* to *ff*.
- Guitar (Gtr.):** The guitar part begins with a treble clef and a key signature of one sharp (F#). It features a melody with a 9-measure phrase, followed by a 15-measure phrase, and a 10-measure phrase. The dynamics range from *f* to *ff*.
- Maracas (mrba):** The maracas part begins with a bass clef and a key signature of one sharp (F#). It features a melody with a 9-measure phrase, followed by a 15-measure phrase, and a 10-measure phrase. The dynamics range from *f* to *ff*.

The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "Allegretto". The score is written for five staves, each with a grand staff (treble and bass clefs).

[illegible]

pno

29

f

15 11 13

5 9

vla

29

f *p* *fff*

arp

29 *dbcb/b/bf#ga*

f

12

3 11

Gtr.

29

f

12 *f*

mrba

f

11 7

pno

31

pp *mp* *mp*

7 11 6

vla

31

p

11

arp

31

9 15

Gtr.

31

mp

mrba

31

p *pp*

13 14 11

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33

pno

f

13

fff

11

7

3

10

vla

mf

5

9

7

arp

mf

p

5

11

10

Gtr.

strummelo a la chitarra

mf

13

mrba

fff

mp 10

11

11

35

pno

fff *Reo.*

6

5

10

fff 13

6

vla

7

L.V.

arp

7

11

ff

11

Gtr.

fff

35

mrba

sfz

11

mf

11

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37

pno

Red.

9

fz

fz

5

12

Div.

fff

mf

7

15

11

10

10

9

Gtr.

37

mrba

p

fff

3

9

3

39

pno

f

p

15

13

Div.

p

p

p

11

11

13

10

p

11

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of Urbino, but erases it because he is threatened with
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41

pno

mp

pp

vla

Divisi

13

arp

dcbb/ebf#gab

5

11

9

11

Gtr.

11

14

5

5

mrba

#o

mf

11

14

11

6

43

pno

10

p

14

vla

43

p

arp

a

13

14

11

Gtr.

43

f

ff

mrba

f

11

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of Urbino, but erases it because he is threatened with
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45

pno

mp

7

3

3

7

12

vla

p

Div.

mf

arp

ppp

9

11

Gtr.

ff

pp

11

47

pno

mf

5

7

vla

Divisi

fbcbbb/ebf#gab

f

sons etouffes

9

15

arp

11

12

b nat

6

pluck, then strum

pluck, then strum

Gtr.

mp

ff

mrba

mf

11

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of Urbino, but erases it because he is threatened with
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49

pno

10

vla

Div.

ff

arp

9

15

Gtr.

ff

mrba

5

13

51

pno

15

sfz

vla

mf

arp

p

15

Gtr.

fan pick lightly

mp

5

8

mrba

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53

pno

vla

arp

Gtr.

mrba

Measures 53-54 of the musical score. Measure 53 features a piano (pno) part with a forte (f) dynamic, a viola (vla) part with a fortissimo (ff) dynamic, and an arpeggiator (arp) part. Measure 54 continues the piano and viola parts with a mezzo-forte (mf) dynamic, while the arpeggiator part continues its melodic line. The guitar (Gtr.) and marimba (mrba) parts are silent in these measures.

55

pno

vla

arp

Gtr.

mrba

Measures 55-56 of the musical score. Measure 55 features a piano (pno) part with a mezzo-piano (mp) dynamic, a viola (vla) part, an arpeggiator (arp) part, and a guitar (Gtr.) part. Measure 56 continues the piano and viola parts with a fortissimo (ff) dynamic, the arpeggiator part with a fortississimo (fff) dynamic, and the guitar part. The marimba (mrba) part is silent in these measures.

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57

pno

vla

arp

Gtr.

mrba

p

p

p

mp

11

12

14

9

L.V.

13

13

59

pno

vla

arp

Gtr.

mrba

pp

ppp

fff

strummelo

11

9 Div.

5

5

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of Urbino, but erases it because he is threatened with
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61

pno

vla

arp

Gtr.

mrba

roll w two fingers

Divisi

fff

fff

fff

63

pno

vla

arp

Gtr.

mrba

sons etouffés

mp

Divisi

mf

15

7

11

6

13

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of Urbino, but erases it because he is threatened with
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65

pno

vla

arp

Gtr.

mrba

pp

pp

sffz

67

pno

vla

arp

Gtr.

mrba

mf

mp

mp

fff

fff

fff

strummelo

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69

pno

vla

arp

Gtr.

mrba

L.V.

ff

6

7

11

15

13

13

14

14

71

pno

vla

arp

Gtr.

mrba

p

12

11

7

11

15

p

10

mp

p

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73

pno

vla

arp

Gtr.

mrba

ff

mf

p

9 12 11 10 7

75

pno

vla

arp

Gtr.

mrba

tr

mf

ff

f

5 7 10 5

Musical score for "The Great Pretend" by John Williams. The score is for five instruments: piano (pno), viola (vla), arpeggiator (arp), guitar (Gtr.), and maracas (mrba). The tempo is marked "dolce" and the dynamics are "p" (piano), "ppp" (pianississimo), "pp" (pianissimo), "mp" (mezzo-piano), and "p" (piano). The score is divided into three measures. The first measure is marked "dolce" and the second measure is marked "rubato". The third measure is marked "strummelo" and "felt soft mallets". The score includes various musical notations such as notes, rests, and dynamic markings.

a tempo

[illegible]

87

pno

87

vla

87

arp

87

Gtr.

87

mrba

10

leggiere

5

mf

17

7

#

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of Urbino, but erases it because he is threatened with
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89

pno

mf

12

9

10

89

vla

*mf*²¹

7

L.V.

arp

mf

89

Gtr.

89

mrba

91

pno

11

7

fff

15

19

91

vla

10

91

arp

91

Gtr.

91

mrba

f

ff

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93

pno

mf

93

vla

93

arp

L.V. *mf*

f

Gtr.

93

mrba

95

pno

mf

f

95

vla

mf

Divisi

f

95

arp

mf

mf

a

Gtr.

95

mrba

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of Urbino, but erases it because he is threatened with
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97

pno

ppp

pp

Reo.

arp

e nat

L. V.

Gtr.

mp

mrba

ffz

99

pno

pp

9

1

11

7

vla

pp

ppp

arp

sons etouffes

p

19

23

3

7

19

Gtr.

99

99

mrba

f

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of Urbino, but erases it because he is threatened with
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This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a piano (pno), viola (vla), arpeggiator (arp), guitar (Gtr.), and maracas (mrba). The score is divided into two systems, each with two staves. The piano part features a complex melody in the right hand and a rhythmic accompaniment in the left hand. The viola part provides harmonic support with sustained chords and moving lines. The arpeggiator part consists of a series of chords. The guitar part is a simple accompaniment. The maracas part is a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *pp* (pianissimo).

103

pno

5

9

vla

fff

fff

arp

Gtr.

103

103

fff

mrba

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of Urbino, but erases it because he is threatened with
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105

pno

vla

arp

Gtr.

mrba

ff

11

9

13

7

107

pno

vla

arp

Gtr.

mrba

ff

ff

strummelo

f

21

5

13

8

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of Urbino, but erases it because he is threatened with
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109

pno

vla

arp

Gtr.

mrba

sffz

sffz

fff

p

111

pno

vla

arp

Gtr.

mrba

mf

fff

f

tr

5

15

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of Urbino, but erases it because he is threatened with
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113

pno

pp

p

10

vla

113

pp

L.V.

mp

p

9

arp

113

pp

13

Gtr.

113

pp

p

mrba

115

pno

p

7

pp

Divisi

vla

115

p

1

15

15

pp

arp

115

p

13

12

Gtr.

115

1158

mrba

115

pp

11

Titian Paints a Huge Dick on the Venus
of Urbino, but erases it because he is threatened with
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117

pno

3

5

12

7

7

vla

117

arp

117

9

11

mf

Gtr.

1178

mf

mrba

117

mp

11

119

pno

mf

14

10

vla

119

f

arp

9

19

14

Gtr.

1198

mrba

119

11

Titian Paints a Huge Dick on the Venus
of Urbino, but erases it because he is threatened with
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121

pno

ff

vla

ff

arp

f

Gtr.

1218

15

14

mrba

121

21

3

6

f

19

123

pno

p

vla

123

3

13

arp

123

let ring

15

fff

Gtr.

1238

123

mrba

13

10

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a piano (pno), viola (vla), arpeggiator (arp), guitar (Gtr.), and maracas (mrba). The score is divided into two systems, each with two staves. The first system covers measures 127 to 130, and the second system covers measures 131 to 134. The piano part features a prominent bass line with a 13-measure rest followed by a 10-measure rest, and a final measure with a 5-measure rest. The viola part has a 13-measure rest followed by a 10-measure rest, and a final measure with a 7-measure rest. The arpeggiator part has a 13-measure rest followed by a 10-measure rest, and a final measure with a 7-measure rest. The guitar part has a 13-measure rest followed by a 10-measure rest, and a final measure with a 7-measure rest. The maracas part has a 13-measure rest followed by a 10-measure rest, and a final measure with a 7-measure rest. The score includes various musical notations such as rests, notes, and dynamic markings like *p* (piano) and *ff* (fortissimo).

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129

pno

129

vla

arp

Gtr.

mrba

mf

10

7

11

17

13

L.V.

5

fff

1298

roll

11

11

131

pno

131

vla

arp

Gtr.

mrba

ff

11

7

7

11

f

ff

15

fan pick lightly

mf

mp

fff

14

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of Urbino, but erases it because he is threatened with
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133

pno

pp

7

13

9

11

fff

vla

133

fff

arp

133

9

11

3

fff

Gtr.

133

12

13

7

11

fff

mrba

133

13

7

11

fff

135

pno

11

12

14

15

5

11

14

vla

135

arp

135

14

11

13

Gtr.

135

135

felt soft mallets

10

11

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of Urbino, but erases it because he is threatened with
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pno

vla

arp

Gtr.

mrba

pno

vla

arp

Gtr.

mrba

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141 14 11

pno

141 10

141 21 *mf*

vla

141 1

arp

141 11

Gtr.

141 11

mrba

3 11

143 10 6 13 13 23

pno

143

vla

L.V.

143

arp

143 19

Gtr.

143 6

mrba

6

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of Urbino, but erases it because he is threatened with
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145

pno *mp*

vla *mp*

arp *mp*

Gtr. *mp*

mrba *mp*

11

147

pno *mf*

vla *mf*

arp *mf*

Gtr. *mf*

mrba *mf*

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149

pno

f

12

10

15

vla

f

f

6

14

arp

L.V.

f

11

14

17

10

13

Gtr.

f

strummelo

149

mrba

f

3

9

11

7

10

1

151

pno

ff

5

11

7

10

17

9

3

vla

ff

21

12

23

3

11

arp

ff

10

10

1

5

11

Gtr.

151

ff

mrba

ff

14

Titian Paints a Huge Dick on the Venus
of Urbino, but erases it because he is threatened with
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153

pno

12

mf

17

3

vla

153

15

mp

arp

153

15

14

11

Gtr.

153

mrba

13

11

1

21

155

pno

pp

p

7

11

21

3

5

vla

155

arp

pp

p

9

11

15

19

21

Gtr.

155

strummelo

ff

mrba

155

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157

pno

mf

13 11 19 15

7 11

vla

mf

7 10 7

arp

mf

L.V.

15 15 9 10

Gtr.

mf

mf

mrba

mf

7

159

pno

mf

12 11 11

mf

5 13

vla

mf

11 3

arp

mf

sons etouffes

11 9 11

Gtr.

mf

strummelo

11 9

mrba

mf

Titian Paints a Huge Dick on the Venus
of Urbino, but erases it because he is threatened with
jail by the constabulary
(Polymicrotonal Study #18)

161

pno

p

5 19 11

vla

12 12 11

arp

7

Gtr.

p

mrba

p

21 7

163

pno

163

vla

f

163

arp

f

163

Gtr.

f

163

mrba

f

f

(@ 7 min)